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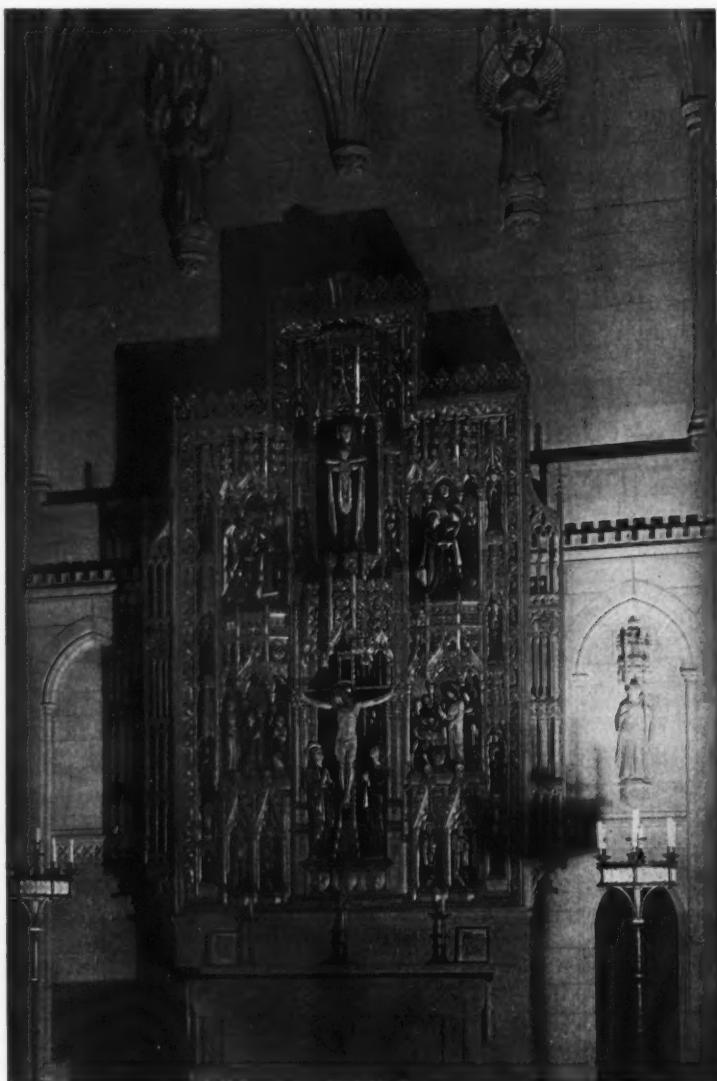
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Cathedral Age



Autumn 1950

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Promise of "South Rose" Inspires Cathedral Givers

THOSE who have watched Washington Cathedral's sky-line profile change and grow find a special incentive for future progress as they observe the South Transept, where current construction is now going on.

The east aisle of this Transept, which will contain the War Memorial Shrine, was finished structurally earlier this year. The sculptural treatment of the Shrine, and the windows remain to be done. Work is progressing on the west aisle, and, as now authorized, will complete the vaulting and bring it to the triforium floor level by next spring.

What happens then depends upon Cathedral givers all over the land.

Completion of present work on the two flanking aisles brings us face to face with the problem of financing the building of the central portion. This will include the impressive South Portal, reaching upward to embrace the south rose window as well as the clerestory with six great windows designed to commemorate six national sources important in the discovery and religious development of North America.

The whole conception of the South Portal is inspiring. The entrance leads out upon the Pilgrim Steps, overlooking the famous Bishop's Garden and the landscaped terraces of the southern slope. Visitors on the balcony above the Portal may see how the whole of the federal city sweeps down below the Cathedral hill from this point to where the dome of the Capitol and the Washington monument are silhouetted against the sky. Encompassing the Jefferson and Lincoln memorials, their gaze will be carried far across the Potomac to Arlington, where the Lee Mansion and the Tomb of the Unknown Soldier stand white on the peaceful hillside. And rising out of the haze near Alexandria the tall spire of the George Washington Masonic Memorial will be seen.

(The southernmost bay of the west aisle of the

South Transept directly across from the War Memorial Shrine, will contain the Baptistry, the gift of the late Rev. Dr. F. Ward Denys, who also gave the money for a Deanery.)

New and additional gifts are the force which will enable the majestic arch of the South Portal to rise, progressing ever upward until the clerestory walls are made to receive the south rose window and the six great Heritage windows, which will correspond to three Good Neighbor and three Professions windows in the North Transept clerestory.

South Rose Window

The "Great South Rose," 27 feet in diameter, will match the gemmed brilliance of its twin already installed in the completed North Transept. This is the window designed to show "The Church Triumphant" directly across from "The Day of Judgment" which the North Rose window now depicts in petals of colored light.

(An anonymous friend of the Cathedral has pledged sufficient funds for the six clerestory windows of the South Transept. Another generous memorial gift is already in hand for the South Rose window, given by the late Mrs. Kate Macy Ladd in memory of her aunt, Mrs. Mary J. Kingsland, both of New York City.)

Completion of the South Portal and the South Transept has symbolic significance for all givers who wish to help in the building of the Cathedral. The completed South Transept will bring into being the second horizontal arm of the cross, balancing the one represented by the North Transept, and bringing closer to realization the ultimate cruciform design of the whole Cathedral.

Meanwhile, important steps are in prospect which will contribute further to the beautification of the Cathedral grounds, as well as pave the way for better physical

facilities and the broadening of all activities of religious worship and education.

New vistas within the Cathedral Close will appear this fall with the demolition of office buildings near the Apse which have outlived their economic life. This will follow the opening of the new administration headquarters adjoining the east cloister. Completion of this structure will provide vitally needed space and facilities for the Cathedral headquarters staff, previously quartered in three old buildings erected as "temporary" 35 years ago. Limited funds will allow at this time erection of only the structural "bones," leaving the architectural finish to be added later, as well as a third story designed to contain an adequate choral practice room.

(Proceeds of the sale of the Boardman house on P Street, bequeathed to the Cathedral by Miss Mabel Boardman, in accordance with her father's expressed wish that it might serve as offices for the Foundation, were added to the available bequests to finance building of this most essential office space.)

Beautifying the Close

Tearing down the temporary buildings opens the way for still greater improvements and beautification of the Close. Once more the inspiring view of the Apse, as seen from the east, will emerge unimpeded. Work on the Deanery, to be set among the oak trees across the drive from the Apse, is awaiting the demolition. The

building committee has already approved plans for this long-needed residence for the Dean of the Cathedral, and bids will be asked shortly. The architectural design, while not in the Gothic style, will harmonize with the Cathedral and the setting of the house, adding to the charm and beauty of this side of the Close.

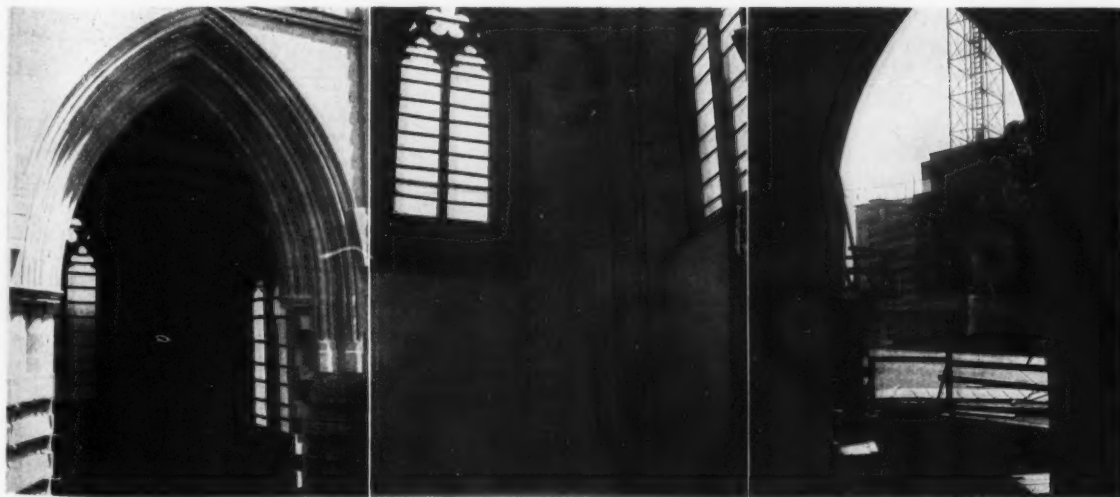
Drawings for a new wing to be added to the Cathedral Library are also in preparation. This will provide essential stackroom for about 30,000 volumes and will also include a memorial reading room.

(The new library wing is made possible through the Mary Jessup Sitgreaves bequest. Although this was received before World War II, it was impossible to undertake construction before this time.)

Also marked for early development is the "Pilgrim Way" which will provide a roadway extending from an entrance on Garfield Street opposite 35th Street, up the wooded ravine shaded by oaks and beeches, past the foot of the Pilgrim Steps and joining existing drives near the Peace Cross. This will be the most direct entrance from Massachusetts Avenue and downtown Washington.

(Funds to start the new roadway as a memorial to the late Margaret Sturgis Suter are the generous gift of an anonymous donor.)

Landscaping of the oval area at the foot of the Pilgrim Steps will be linked with the evolution of the Pilgrim Way. It is planned that entrances suited to the beauty and dignity of the entire Cathedral will be



Ankers Photo

Three views showing building progress on the South Transept of Washington Cathedral. At the left is a portion of the War Memorial Shrine, with the same two windows and their temporary glazing, depicted in the center picture. The righthand picture is taken from the Shrine and looks across the unfinished portal to the east aisle of the Transept, where work is now proceeding on the baptistery.

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placed, not only at the new Garfield Street entrance, but also at the Wisconsin entrance north of St. Albans Church, at the same time preserving the natural beauty of the oak trees there.

The little Curator's Shop, which welcomes and serves the hundreds of thousands of visitors who come to Mount St. Alban, has also been subject to the general "face-lifting" process. With its interior, as well as its approaches redecorated and rearranged, the shop emerges not only as a more pleasing, but as a more efficient, center where tourists may obtain answers to their many questions and shop for books, pictures, glassware, and other gifts so much desired as souvenirs of their Cathedral pilgrimage.

Musical Programs

Autumn on the Cathedral Close also sees the beginning of a year of musical events of interest to music-lovers all over the nation. A Bach Festival week is scheduled to open on November 2, produced and directed by Paul Callaway, the Cathedral organist and choirmaster whose recent presentations of religious music events, both choral and instrumental, have brought him nation-wide notice.

Marking the 200th anniversary of Johann Sebastian Bach, the Cathedral's religious music festival will include choral presentations, three evenings of harpsichord, an organ recital by Mr. Callaway, and the famous Bach B Minor Mass featuring the Washington and Cathedral Choral Societies.

As director of choral music for the Sesquicentennial Commission, Mr. Callaway is also taking an important role in the celebration of the federal city's 150th anniversary.

Growing daily in size, in beauty, and in the breadth of its influence all over the land, Washington Cathedral is more than ever considered by Americans as "Our Cathedral." Their support, their visits, their continued interest are moulding it more and more into a national center for religious worship and Christian education. All denominations are welcome to enter here, to pray and to worship. All may help to create it.

Every single \$10 stone, every generous memorial gift, every activity of National Cathedral Association committees all over the country, speeds the day when Washington Cathedral will stand in completed majesty—a world-recognized witness of the power and strength of the Christian faith.



Ankers Photo

The new administration building rises at the end of the East Cloister on the north side of the Cathedral. The building, of cinder brick, is two stories high, with a full basement in which will be housed store rooms and the Christmas card department. Plans call for the future addition of a third story and a stone surfacing to harmonize with the Cathedral.

St. Patrick's Cathedral, Dublin

The National Cathedral of Ireland

BY THE VERY REVEREND DAVID F. R. WILSON, M. A.

The Sixtieth Dean of St. Patrick's

BUILT on a bog, in the Coombe, the lowest site between two little streams of the Poddle which flows down from the hills, the Cathedral is in the heart of the old city which is the heart of Ireland. It is built beside the Black Pool, Duib Linn, which gives its name to the city, the Pool where, it is said, St. Patrick baptized his converts. In the earliest days of Christianity in Ireland, churches were dedicated to "saints" who were founders only.

There can be little doubt that the Cathedral occupies a hallowed site where a church has stood since the days of St. Patrick. Twelfth Century builders were masters of their art; they would not have selected a site so unsuitable for a great church, if that place were not one of sanctity. It was a great age for church-building and the great churches have a crypt. Yet they selected this site where no crypt was possible because the floor was often under water when the river Poddle was in flood. It is only since a conduit was made at great cost, some fifty years ago, that these floodings have ceased. The Cathedral has cost as much for repairs and maintenance in the last ninety years as would have built it from the ground three times over.

A Parish Church Until 1191

When the Anglo-Normans came to Dublin towards the end of the Twelfth Century with Archbishop Comyn, the first of a long line of Anglo-Norman prelates, St. Patrick's was raised to the dignity of a Collegiate Church with a dean and chapter. Here he built his palace of St. Saffordshires. (It was in the time of the Crusades,) and so outside the walls of the little Danish Foundation of Dublin he rebuilt St. Patrick's Church "in hewn stone in the form of a cross right goodly to be seen with fair embowed works, fine pavements and

overhead an arched roof of stonework." This church was solemnly dedicated to God in the name of Our Blessed Lady on St. Patrick's Day, 17th of March 1191.

Comyn's successor, Archbishop Henry of London, in 1213 granted a new charter raising the Collegiate Church to the dignity of a cathedral. His intention was to suppress Christ Church, the Danish Cathedral on the hill. This plan did not succeed and so Dublin possesses still two ancient cathedrals.

The history of St. Patrick's is the history of Ireland. It is the largest old church in Ireland, the external length being 300 feet; breadth across the transepts 160; ground area 21,300 square feet; and the tower and spire rising 251 feet. The church consists of nave, choir and transepts, and at the east end a very beautiful Lady Chapel, with aisles to all; so that the design is a cross within a cross.

Archbishop Minot's great tower, forty feet square, if it stood on a raised site, would be seen to be a remarkable monument of antiquity. Above the great belfry, a noble building, there are fourteen bells on which nine different peals can be given. The organ is the last work of the famous builder, Henry Willis. He himself said it was his masterpiece and it is one of the finest cathedral organs in existence.

Destruction and Confiscation

In the sixteenth century, by an order from Thomas Cromwell acting under his rapacious master, King Henry VIII, the statues of saints were destroyed, a proceeding against which the Dean and Chapter strongly protested. But worse was to follow. A later dean, Bassenet by name, a creature of the King, actually imprisoned the chapter until they consented to the sur-

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render of the cathedral and the confiscation of its revenues.

Despoiled, robbed, and stripped under Henry and his successor, the weakling King Edward, various schemes were proposed for the desolated building. For a time courts of justice were held in it. Later under Queen Mary, it was restored to all its ancient dignity and privileges. During the reign of her successor it was proposed to make it the site for a University of Dublin. In 1623 a convention of nobility and gentry was held in St. Patrick's to raise troops for the King. In 1634 Convocation met here to adopt the Thirty-nine Articles of the English Book of Common Prayer and a new book of Canons was drawn up for the rule of the Church of Ireland.

In 1647 the use of the Prayer Book was prohibited by the parliamentary commissioners, an arbitrary act which called forth a dignified remonstrance from the dean and chapter. In this they speak of the loss sustained by the intromission of the "daily accustomed service and worship of God in the cathedral." In 1649, the year of King Charles' death at the hands of the puritans, Archbishop Bulkeley preached his farewell sermon to the clergy of Dublin in St. Patrick's. The Prayer Book prayers being used, an act for which many of those present were imprisoned.

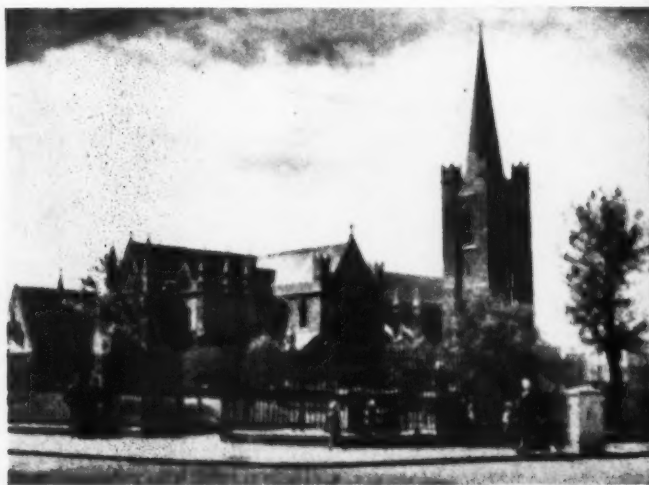
There was no dean until the happy restoration of the King and monarchical government in 1662. During the unhappy period of the Commonwealth the cathedral was put to secular uses. Courts martial were held here and Oliver Cromwell is said to have stabled his horses here and watered them in the old baptismal font. At the restoration great efforts were made to cleanse and restore and repair the fabric; an organ was installed and bells were cast for the belfry. A notable service was held at which twelve bishops were consecrated, the sermon being preached by Jeremy Taylor, the most eloquent divine of his day.

Soon after this the Lady Chapel was assigned to the Huguenots, the French Protestant refugees who after the Revocation of the Edict of Nantes had to fly from their homes, bringing art and culture and industry with them to every place they came to. In the north of Ireland they brought the linen industry, to Dublin the weaving of poplin. In 1690, after the Battle of the Boyne, King William II attended a Thanksgiving Service, a chair he sat in is still pointed out, and here was buried the Duke of Schomburg who was killed in that battle.

Dean Swift

From 1713 to 1745 Jonathan Swift was Dean of St.

St. Patrick's Cathedral, Dublin, occupies a site where a church building has undoubtedly stood since the days of the great missionary bishop-saint, whose name it bears. This view is from the northeast. At the right is a vista of the nave, looking toward the choir and sanctuary at the east end.



Cathedral Window Artist Receives National Award

Patrick's. A most faithful overseer, protecting the cathedral property, compelling the clergy and lay officers to fulfill their forgotten and neglected duties. The cathedral still bears many marks of his care for it. By his writings he made the position, the Dean of St. Patrick's known everywhere. Born under the shadow of the cathedral, he was not only the most famous of its deans but also, indisputably, the most zealous for its honour, dignity, and interests. His zeal compelled the cathedral staff to attend their duties. He was for some years the best noted man in Dublin. Then he became the hero of Ireland. His indignation at the ill-treatment of the masses became the mainspring of his thought and writings. He saved every pound he could to found an asylum for mental patients, even while he jeered at his own decent actions. "A hypocrite reversed" was Bolingbroke's dictum on him. But the asylum was very dear to Swift's heart, though he wrote:

He gave what little wealth he had
To found a home for fools or mad,
And showed by one satiric touch
No nation needed one so much.

In the cathedral he is buried beside the grave of Stella (Esther Johnson) his pupil and life-long friend. The bright particular star of his life, who was in his estimation "the truest most virtuous and valuable friend that I or any other person was ever blessed with" (written by the Dean on the day of her death). They did not marry, but his love for dear Stella has made her name known wherever English literature has any place. In the cathedral is the bust of the great dean, the best likeness of him extant. (It shows him without the customary wig). It was made for his printer, Faulkener, who kept it over his shop door. Close to this is the famous epitaph which no one but himself could have written:

*Hic depositum est corpus
Jonathan Swift, S.T.D.
Hujus Ecclesiae Cathedralis
Decani
Ubi saeva indignatio
Ulterius
Cor lacerare requit
Abi viator
Et imitare si poteris
Strenuum pro virili
Libertatis Vindicatorem
Obiit 19 die mensis Octobris
A.D. 1745. Anno Aetatis 75*

(Continued on page 33)

Joseph Gardiner Reynolds, artist for some of Washington Cathedral's most beautiful stainedglass windows, received the Craftsmanship Award for 1950 presented annually to an outstanding artist by the American Institute of Architects. The presentation was made in Washington where the institute members held their 82nd convention.

The citation which accompanied the gold medal reads: "How many artists throughout the long centuries have woven the thin spider threads of lead came into webs of wonder and mystery, fusing throbbing colors and light into nobility, whether dimly seen in humble chapels or gloriously sparkling in vast cathedrals. Simple stories of Faith—in Christ—in His mother Mary—stories of angels, of the great apostles and even of the donors themselves richly dressed and on bended knees to their patrons. We, as architects, achieving the bare structures, the mighty skeletons, have depended, especially for grace, for vision, and for that touch of the infinite spirit, on the artist in glass.

"THE AMERICAN INSTITUTE OF ARCHITECTS takes renewed pleasure in awarding its medal in craftsmanship to a brilliant modern master of an ancient mystery: JOSEPH GARDINER REYNOLDS, JR., whose fresh designs in storied glass give assurance to the prayer that its beauty may never be lost."

Mr. Reynolds' work in Washington Cathedral includes the Florence Nightingale Window, the Peace Window in the temporary War Memorial Chapel, the Resurrection Window dedicated this year in the entrance way to Bethlehem Chapel. He has collaborated with Wilbur H. Burnham, also of Boston, Massachusetts, in creating the three great clerestory windows in the apse, and in the Declaration-Constitution Window.

Mr. Reynolds is founder and director of the studio of Reynolds, Francis and Rohnstock of Boston.

Shortly before Christmas of this year another window by Mr. Reynolds will be placed in the Cathedral and dedicated. This will be the Canada Window, third in the series of Good Neighbor Windows (South America and England are already in place) which occupy the clerestory spaces in the west wall of the North Transept. Its installation will complete the glazing of this transept.

A Scholar's Tribute

To
The Bishop, Dean, and Chapter
of Washington Cathedral
A Witness to the Ideal
of the Christian Church
at the Capital of the Nation

Such is the dedication of a new and scholarly exposition of the relation of Church and State in the United States.* Canon Anson Phelps Stokes, the author, declares that he has so dedicated it "in recognition of fifteen years of delightful association."

All who labored side by side with Canon Stokes during the period of his devoted service to the Cathedral will note with satisfaction this convincing evidence that he has by no means forgotten his old friends. His book will certainly be recognized as the most comprehensive treatise yet written dealing with the place of the Church in the history of the Nation.

An adequate review of Dr. Stokes's magnum opus in the pages of *The Cathedral Age* is forbidden by space-limitations. A brief description of the work must suffice.

The word "Church" is used by the author in its broadest sense as inclusive of all organized Christianity irrespective of denominational differences. "State" signifies the civil authority whether federal or local. The material in the three large volumes is divided into two major divisions or "books" of which the first is predominantly historical while the second deals with modern problems of Church-State relationships and their solution.

"The twentieth-century State, closely allied to public education, has created a changed environment for our inherited religious institutions. The preservation of religious liberty has been a continuing problem. The relations between the States, conceived in new terms, and the Churches have become increasingly complex." Thus Professor Gabriel, in his illuminating introduction, em-

phasizes the difficulties of the subject with which Dr. Stokes deals in such admirable spirit.

The author rightly contends that the historical background must be understood by any one who would deal effectively with contemporary problems. The reader of Book I will perceive how immensely important this background is. Proceeding to Book II, he will find comprehensive discussions of all perplexing issues from the time of the polygamy agitations to the recent controversy between Cardinal Spellman and Eleanor Roosevelt anent parochial schools. Modern adjustments in time of war and in the field of social legislation are given thoughtful consideration. The public status of the Church and Religion is fairly stated. The work concludes with an illuminating "Summary and Interpretation" of all that has gone before and a chapter on "Vital Considerations and Conclusions." "It is my conviction" writes Canon Stokes, (vol. III p. 725) "that if the friendly separation of Church and State is strictly maintained in the United States and if we try conscientiously and intelligently to apply Christian principles to the solution of all our social problems, and realize the importance of religion in maintaining political liberty, we can avoid in this country the serious dangers which have come through totalitarian ideas abroad." These are formidable "Ifs." Our prayer must be that the author's optimism in respect to them will prove to have been justified.

An ample bibliography, a table of dates, appendices and an index help to make the volumes useful for reference as well as more convenient for systematic reading.

On the whole it may be said with confidence that the work deserves and will be accorded an honorable place in the literature of historical and religious scholarship. The author's recognition of his indebtedness to his Cathedral associates is for them an honor which they are certain to appreciate.

GEORGE WHARTON PEPPER

*Harper & Brothers, N. Y., 1950. Three volumes.

The School Bell Rings

BY RUTH MILLER GREEN, '21

"Let him that heareth say, Come!"*

An inspiring large number of alumnae heard this clarion call of the beautiful memorial bell in the tower of their Alma Mater and came to Mount Saint Alban to celebrate the fiftieth anniversary of the founding of the National Cathedral School.

They came by plane and train and car from twenty-three states of the Union and from the Dominion of Canada to join their District of Columbia sisters in a giant reunion. They represented forty-five of the forty-nine classes graduated in Washington Cathedral.

Why did they come?

They came to enjoy the very essence of reunion,—the sharing of crowding memories. They came to see and hear and feel again the quality and substance of life here,—life interpreted in terms of uncompromising Christian precept.

What did they do?

Between Friday, June 2, and Tuesday, June 6, they nostalgically relived the history of the National Cathedral through the medium of a colorful pageant in the Cathedral Close; they gave a banquet; they attended Class Day exercises, informal parties, gay picnics; they held the annual meeting of the Alumnae Association; they joined in a Corporate Communion Service in the Great Choir; in their white academic gowns and purple mortar boards, they walked two by two in the beautiful processions of the Baccalaureate and Commencement services in the Cathedral. On the final day they witnessed with pride the class of 1950 receiving diplomas from the hands of the Bishop of Washington, thus becoming eligible to join the long, unending line of alumnae.

What did they think?

One alumna wrote later in June, "What fun it all was! . . . I keep thinking how beautiful everything looked when we left,—the green ivy shining in the early

morning sun, the great buttresses of the Cathedral against the blue sky. One cannot help feeling a better person from the mere exposure to it all. . . . I shall never cease to be grateful for every bit of it, beginning back in '21 and into the future."

It was with appreciation of the beginning and concern for the future that alumnae thought was occupied. In the tensions and confusions of present day living they had already evaluated the unassailable results of their own grounding in Christian education. They were determined that in this Cathedral School, where youth is



The alumnae procession leaves the Cathedral following the commencement exercises.

*Revelations XXII, 17. Inscription on bell that is a memorial to Jessie Claire McDonald, third principal of The National Cathedral School.

served and learns in its turn also to serve, nothing should hinder the continued teaching of these same true and enduring values. They realized that upon Christian education depends the preservation of American principles and the freedom of all peoples. They were aware that the influence of such an institution as the National Cathedral School is not confined within four walls, nor within one city. In the Commencement address Bishop Dun had said, "A nation, to be safe and sound, needs scattered through it, centers where men and women



Harris & Ewing

Three generations of National Cathedral School students. At left, Mrs. Walter Tuckerman of the Class of 1901, first graduate of N. C. S. With her in her Georgetown home are her granddaughter, Sherry Biays of the Class of 1952, and her daughter, Mrs. Benjamin Biays of Bethesda, Maryland.

who are freed from the pressure of political interest, can share truth with minds open and unafraid."

It was with thoughts such as these that alumnae returned from the half-century celebration to resume their activities in distant parts of America. It was with thoughts such as these that they went down into the busy, striving world,—down from Mount Saint Alban where the Cathedral stands against the sky and where life is aligned with the incomparable teachings of the Prince of Peace.

Massing of Colors Honors War Dead

The twenty-third annual Massing of the Colors, honoring the dead of all the Nation's wars, was held in the Cathedral this year, with more than 100 patriotic and veterans' organizations participating. The service, sponsored by the District of Columbia Chapter of the Military Order of the World Wars and the Cathedral, was planned under the direction of Col. Edwin S. Bettelheim, National Adjutant of the Military Order and originator of the Massing of the Colors service.

A plea for greater faith in God and in ourselves was made by Senator Edward Martin of Pennsylvania, whose address preceded the Presentation of the Colors by Col. James B. Jones, U. S. A. Ret. Dean Suter conducted the service, music for which was provided by the United States Marine Band.

Introduced by Major General L. Cox, Past Commander of the Military Order, Senator Martin said in part:

"We meet today in one of the world's finest buildings, dedicated to the glory of God. We meet in the most beautiful Capital city of the earth, in the greatest nation of all time. We are honored by the presence of groups of men and women who have fought and sacrificed for the ideals of American liberty and independence. We meet on the Holy Day of the Sabbath. There is great patriotic and religious significance in these inspiring circumstances of time and place. They are most appropriate for the beautiful ceremony of massing the colors. They form an impressive setting for the reverent tribute we pay today to the memory of heroes who gave their lives in defense of their country and their flag. . . .

"We must willingly obey the laws of both God and man. Our obedience to law must be an inward expression and not under compulsion from an outward force. Labor disputes should be settled without great losses. We must increase production. . . ."

"All should willingly and enthusiastically serve the nation, both in time of peace and time of war. We must be materially strong. We must be strong in military preparation. We must be strong in our spiritual attainments. . . ."

"Let us continue to be a God-loving people. Let us

(Continued on page 33)

The Church of St. Michael and All Angels

Anniston, Alabama

DURING the latter days of the war between the states, two young men who had been retreating before the invading cavalry of the Federal Army paused for a rest on a large boulder in the foothills of the Alleghany Mountains in Northeast Alabama. Their position commanded a beautiful view of the valley below, formed by nature into the likeness of a vast amphitheatre. Farm houses dotted the landscape at widely separated intervals, and from the stack of a single furnace the smoke was curling heavenward lazily. The destruction of that plant was the objective of Wilson's raiders and a few days later it was a mass of smouldering ruins.

"If I ever build a city, that is the site which I shall select," said one of the young men to his companion. The speaker was Samuel Noble, founder of Anniston, Alabama. The other was Charles Todd Quintard, who became internationally known as a scholar and a bishop of the Protestant Episcopal Church.

Several years later when Samuel Noble visited the site of his dream city in search of ore for the manufacture of car wheels his vision of its potentialities as an industrial center and a beautiful place of residence was given new enthusiasm. And it was almost by chance a short time thereafter that this ex-Confederate soldier encountered at Macon, Georgia, the late General Daniel Tyler, a Federal offi-

cer, who, together with his son, Alfred Tyler, joined hands and fortune with Noble in building what they termed the model city of the South.

Noble, a native of England, was a manufacturer of Rome, Georgia, before he moved to Alabama. Tyler was a Connecticut Yankee. But when they became engrossed in their work of city-building, the war was forgotten. Their enterprise attracted to the model city some of the best blood of both North and South, and it is possibly because of this fact that there has never been any pronounced sectional prejudice in Anniston. Men here are accepted on their merits, whether they come from the North, South, East, or West.

The Woodstock Furnace was Anniston's first industry, and around this nucleus the city was built. Since



The Church of St. Michael and All Angels, Anniston, Alabama.

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the Woodstock Company owned practically all the land on which the present municipality is incorporated, it was possible for the Nobles and Tylers to build a city symmetrically. Accordingly, before any lots were offered for sale, streets were laid out with mathematical precision, a sewer system, water works, and light plants were installed; parks and playgrounds were surveyed, trees were planted; stonemasons were imported from England to build magnificent schools and churches, and



One of the angel heads carved on the corbels. The head is turned slightly so that it faces towards the altar.

on an elevation in almost the center of the city there was erected the Anniston Inn, designed by Stanford White and said to have been the first hotel in the United States to be lighted throughout with incandescent lights.

Among the churches built was Grace Episcopal, which is an architectural gem. But when it had been completed, another one of the city founders, John Ward Noble, discovered that it would not be large enough to accommodate his workmen, so he accordingly purchased property in another section of the city and built the Church of St. Michael and All Angels, the plans for

which were drawn by the same architect who drew the original plans for St. John the Divine in New York. This church now is listed in several travel guides as one of the places all tourists should see. It is located on the short route from Chicago to Florida, and from 500 to 1,000 tourists visit the church every month.

St. Michael's was consecrated on the Feast of St. Michael and All Angels, September 29, 1890, and was for many years a place of worship for the stonemasons and foundrymen who had come from England. When the Bessemer process for the manufacture of iron made the Woodstock charcoal furnaces obsolete, many of the English families returned to the Old Country and the parish fell on hard days.

Nevertheless, a faithful small group of churchmen have kept the buildings open, sometimes with visiting priests and sometimes with layreaders from the congregation itself. During the last year and a half the parish has taken on new life under the rectorship of the Rev. Earl Ray Hart. The buildings recently have been repaired and cleaned and the grounds are being beautified with new planting. This planting includes, among many other species, a pink horse chestnut tree, which has been grown from a seedling brought from France by a former rector; gardenias, azaleas, and climbing roses.

The buildings include the church proper, which has a seating capacity of 850—the largest seating capacity in the Diocese of Alabama—a parish house, an assembly room, and a rectory. They are connected by cloisters, so that the whole series of buildings may be traversed without being out of doors. There is an imposing tower (95 feet high), in which are hung twelve bells, the largest weighing 4,350 pounds and the smallest 275 pounds. They are played before services by John Hunter Thomas, parish chimer. The bell tones are Middle C, D, E, F, F^b, F[#], G, A, B^b, C, D and E.

Memorial Windows

A series of memorial windows in the church add interest and beauty. On the east side of the church, the subjects cover the childhood of our Lord, "The Annunciation," "The Epiphany," "The Presentation in the Temple," "The Flight into Egypt," and "Christ Among the Doctors." The back wall of the church is blank, symbolical of the eighteen years of no knowledge of the life of our Lord. On the west side of the church the subjects are taken from our Lord's ministry. They are "The Baptism," "The Temptation," and "The Transfiguration," yet to be placed, and "The Entry into Jeru-



The altar and reredos, Church of St. Michael and All Angels. The twelve-foot-long altar is of white Carrara marble. The reredos of alabaster is surmounted by seven angels, each bearing a symbol of an event in the life of Christ.

salem," "The Last Supper," "The Crucifixion," "The Resurrection," and "The Ascension."

The ceiling of the church is an exact replica of ship ribs, reproducing the bracing and struts. The buildings were completed and then scaffolded for the convenience of Bavarian wood carvers. The entire ceiling is hand carved. Angel heads on the ends of the corbels are especially interesting, as they are carved on the end of the grain rather than on the flat of the wood. Even after sixty years there are no cracks in the heads, which are all turned just a little, so that every angel looks directly toward the altar.

The altar is of Carrara (Italian) white marble and measures twelve feet long and three feet, eight inches high. The reredos is of alabaster, with statues of the three archangels, Michael, Gabriel, and Raphael, placed in niches. Surmounting the reredos are seven angels, each bearing a symbol of events in the life of our Lord.

With the exception of the marble and alabaster of the altar and reredos, all of the materials are native to the state of Alabama. The woodwork is long leaf pine and the stone is rocky hollow sandstone, taken from pits near the city. Every stone in all the buildings was cut by hand.

The organ has been recently rebuilt and is one of the finest in the South, with 2,700 pipes and 40 stops. In addition to being used for regular services, organ recitals are frequently presented, often by some of the most outstanding organists of the country.

In the assembly room is a series of English lithographs showing the history of Christianity from Stonehenge to the preaching which preceded the first Prayer Book in English. There was a series of these on display in London, but as the building in which they were displayed was destroyed during the war, the set at the Church of St. Michael and All Angels is believed to be the only one now extant.

Round the walls in the vestry room will be found photographs of several Alabama bishops and former rectors. Among these are Nicholas Hamner Cobbs, first bishop of Alabama, and the Rev. John H. Blacklock, who was an Oxonian and affectionately known throughout the city during his long tenure of service as "Father Blacklock."

The whole property, which comprises approximately four acres, is surrounded by a stone wall of the same material as the buildings.

THE COVER PICTURE

This vivid portrait of Washington Cathedral as it looks today was made by Del Ankers, other examples of whose work have frequently appeared in *THE AGE*. At the lower lefthand corner the Curator's Shop marks the spot where the western end of the Cathedral will be flanked by two towers. In the foreground parallel to the temporary roof over the nave foundations, are row on row of stones awaiting their turn to be built into the west aisle of the South Transept—the section almost completely under scaffolding. Beyond the scaffolding the gap between the two aisles of this transept is very apparent, as is the great arch leading into the War Memorial Shrine of the east aisle of the Transept.

Also prominent is the great square section of temporary roof over the crossing. When this is removed it will be to build the great central bell tower. Clustered below the apse are the present office and administration buildings, scheduled to be razed as soon as the new building (hidden here by the North Transept) is completed. Note the Bishop's Garden in foreground, with the old wheelcross at the end of the rose garden.

St. Patrick's Cathedral in Armagh

Early Seat of Celtic Christianity

SERIOUS danger threatens the historic Cathedral Church of St. Patrick, Armagh, the foundation which St. Patrick ordained to have the pre-eminence over all the churches in Ireland, and where lie buried the famous Irish leaders Brian Boru (Brian Boruimhe) the High King of Ireland who defeated the Danes at the Battle of Clontarf in 1014 A.D., and his successor, Malachy the Great. The leader is commemorated in Moore's Irish Melodies—

Let Erin remember the days of old,
Ere her faithless sons betray'd her;
When Malachi wore the collar of gold,
Which he won from her proud invader.

Armagh Cathedral was in a real sense a Mother Church of Celtic Christianity, for when St. Patrick came to Armagh in 444 A.D. after his twelve years' continuous missionary effort throughout Ireland, he made this his headquarters and the ecclesiastical center of Ireland. What he ordained has remained unaltered ever since. It is still the seat of the Archbishop of Armagh, Primate of All Ireland, who is the 96th in succession from St. Patrick.

Today there is rapidly advancing disintegration in the woodwork and stonework of the historic building. The Archbishop of Armagh writes, "The Dean and Chapter of Armagh, who are the guardians of the ancient Cathedral founded by Saint Patrick fifteen hundred and five years ago, have learned from their architect that both the woodwork of much of the roof and a considerable amount of the stonework of the nave and the tower are suf-

fering from a rapidly advancing disintegration which must receive immediate attention, and that the cost of the restoration of the fabric and its protection from further deterioration will reach £20,000.

"It is hardly necessary to point out that the associations of Armagh Cathedral, standing on the site chosen by Saint Patrick himself, give it a claim on the liberality of Christian people in every part of the world. The Celtic Christianity which sprang from the movement set on foot by the Saint and centralized upon Armagh, and which spread during the seventh and eighth centuries to Britain through Columba and Aidan of Iona, and to the European Continent through Columba of Bangor in County Down, must be regarded as one of the most vivifying and fruitful missionary forces in Christian history.

"The Church of Ireland is a voluntary Church. Upon its disestablishment in 1871, it was allowed to retain its sacred sites and buildings, but it was provided with no



The Cathedral Church of St. Patrick's, Armagh, Ireland.

funds for their maintenance. It is calling upon its own children, and it will not call in vain, to bear their due share in the work of restoration, but it must also appeal to its well-wishers outside its own borders, whether in the Old or in the New World, to come to its aid in defraying this large expenditure unexpectedly imposed upon it."

Roof Danger

The danger to the roof is in the Nave and North Transept (the roofs of the South Transept and of the Choir were reconstructed in 1880 and 1903 respectively and need little attention). The architect reports that there is a very considerable amount of wood worm which has caused a lot of damage in the roofs of the Nave and North Transept. The purlins, collars, and rafters are especially affected; also to a lesser degree are the trusses, some of which are distorted and cracked. Attempts have been made in the past to execute repairs, but these have been carried out in such a manner as to make the case rather worse than better. The old timbers have been allowed to remain instead of being removed, which has merely given the wood worm fresh breeding grounds.

In one place in the roof of the North Transept there is a distinct sag, due to a defective purlin. The cat walk is almost eaten away.

The roof trusses are of oak, and have more than sufficient strength for their purpose, but if the wood worm is not treated immediately the roof fabrics will disintegrate very rapidly, and become unsafe. The defective rafters must be removed and replaced with new ones. The defective purlins must be replaced with steel; the joints of the trusses secured with metal plates and all cracked truss timbers secured with steel plates. After which the timbers must be sprayed.

Windows and Stonework

The Architect's report on the windows and stonework leaves the Dean and Chapter "no option but to decide what is stated to be necessary must undertaken at once." Coping stones are loose, requiring re-setting. A very considerable amount of pointing is required and some stone must be replaced. Ten windows are in a bad condition and must be replaced. The clerestory windows "are almost ready to collapse."

Stormy History

The amazing history of this foundation, which antedates that of Canterbury (597 A.D.) by some 150 years, includes much stormy history. During the centuries

immediately following Saint Patrick, when Ireland had claims to be one of the chief centers of European learning and was called "the island of saints and scholars," Armagh was in effect, a great university center, centuries before the evolution of the medieval universities. There were famous schools of learning at Clonard, Bangor (County Down) and Clonmacnoise, but Armagh became the greatest and continued the longest. An idea of the numbers of the *peregrini* or wandering scholars is given by the fact that one of the three divisions of the city bore the name "Trián Saxon," (or "The English



The stairway to the bell tower, used daily, is built into the thickness of the South Transept wall.

Third"). A Synod of Clane enacted that no person should be allowed to teach divinity in any school in Ireland who had not been instructed in the School of Armagh.

During this period the Irish Annalists referred to the building as the *Damblaicc* (pronounced "Duleek")

The Cathedral Age

Mor, or Great Stone Church. This rectangular building, 140 feet long, survived repeated burnings during the Danish ravages and later during the English Conquest of Ireland. In 839 the Danes burnt the city of Armagh including the *Damhlaicc Mor*, and more than once in the following century the work of restoration was undone by further raids, until the battle of Clontarf (1014 A.D.). Brian, after he became High King of Ireland, visited Armagh in 1002 A.D. and laid an offering of gold on the altar of the *Damhlaicc Mor* and confirmed its pre-eminence over the churches of Ireland. After his death at Clontarf his body, by his direction, was carried to Armagh and buried in a coffin of stone "on the North Side of the Great Church."

The church suffered pillage frequently and was burned down in 1199 and again in 1206 by Sir John de Courcy, the English Lord Deputy, in his campaigns against the northern chieftains. A new cathedral was begun by Archbishop O'Scannail in 1268 and there is reason for belief that it incorporated part of the walls of the old *Damhlaicc Mor*. Much of this thirteenth century church is hidden from sight by a later facing of red sandstone, but the crypt and the belfry-stair are still to be seen.

In 1365, Archbishop Sweteman rebuilt the aisles and nave, which stood until the building suffered from an accidental fire in 1428. In the reign of Queen Elizabeth, when the English government was breaking the power of the O'Neills in Ulster, the cathedral was turned into a fortress. It was occupied in 1557 by the Earl of Sussex, Lord Deputy, and shortly afterwards the cathedral and the enclosure were fortified and occupied by a standing English garrison. When captured in 1566 by Shane down along with the city O'Neill, it was burned and remained in ruins for the next forty-eight years—save for a short period when it was refortified for use again by the English forces.

When the Plantation of Ulster had been begun the cathedral was re-roofed and restored in 1613 by Arch-

bishop Hampton, and the chapter was re-constituted and endowed by Royal grants, the choir also being re-established and maintenance provided. But in 1642 it was once more burned down, this time by insurgents during the Great Irish Rebellion which broke out in 1641. For twenty years it lay derelict, but was rehabilitated in the reign of Charles II. In 1662 Archbishop Bramhall re-roofed the choir, and on his death in 1663 Archbishop Margetson carried the work to completion. Since then the life and worship of the cathedral have continued without interruption by violence. In its sanctuary may be seen the carved oak chair—the "Bramhall chair" used by Archbishops of Armagh when they ordain or consecrate and bearing under the Arms of the Diocese the date "1661."

In the course of the years since then, the cathedral has undergone many of those restorations which either lapse of time makes necessary, or which arise from the pious desire of benefactors to beautify and embellish. By the year 1834 extensive repairs had become necessary, and were undertaken under the direction of an eminent architect of the time, L. N. Cottingham (who shortly before had restored Hereford Cathedral and St. Alban's Abbey). One of his measures was to reface the exterior of the cathedral with red sandstone brought over from English quarries. Such treatment of an ancient building was of course quite in accordance with

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Looking toward the High Altar, St. Patrick's, Armagh, from the west door. The Choir is slightly out of alignment with the Nave, slanting southward in observance of a medieval tradition recalling the inclination of Christ's head as He hung upon the cross.

Expansion in All Phases of Cathedral's Life

Imperative as Capital Faces World Crisis

THOUSANDS of Cathedral friends, whose effective efforts made the past year one of unusual achievement, now look forward with enthusiasm to the activities planned for the months ahead.

Progress has been noticeable in every field of Cathedral activity.

The National Cathedral Association showed marked gains—in the redoubled activity of its leaders in hundreds of towns and states and in the encouraging membership growth. Expanding interest in the Cathedral all over the country has been a direct result of the Association's educational projects.

All Hallows Guild has voluntarily extended its field of interest, so that Guild members now take responsibility not only for the development of the Bishop's Garden but for the beautification of the entire Cathedral Close. During the past year this group has financed and erected a new greenhouse and has taken over entire responsibility for operation of the Cottage Herb Shop. The Guild has also made important strides in landscaping the Cathedral Close. As with the N.C.A., Guild membership has been materially increased.

Purchases of Cathedral Christmas cards showed substantial increase over the preceding year.

Another field growth is the number of ten dollar building stones placed as memorials or thank-offerings in the Cathedral fabric. There was a three-fold increase in the purchase of these stones by "Cathedral builders" all over the land.

In Washington a small but exceedingly dynamic campaign committee carried through a successful annual Sustaining and Building Fund appeal, raising 120 per cent of the accepted quota.

On a nation-wide basis, the Building Fund appeal produced substantial funds. It was this enthusiastic response, supplemented by special or memorial gifts and bequests, which made possible continuation of the construction work on the South Transept through December of this year.

The trend of rising generosity among Cathedral

friends was also apparent in the success of the 50th Anniversary Fund Appeal of the National Cathedral School for Girls, which exceeded its goal for the year. St. Albans School for Boys raised a substantial sum toward greatly needed additional facilities.

Encouraging too were the number of bequests and memorial gifts received—varying in amount from a few hundred dollars to \$150,000.

National Cathedral Association leaders who are looking forward to expanding the educational activities of their committees will welcome the new and improved "tools" which are being prepared for their use. Now in preparation and soon to be made available, these include a revised and improved version of the "Washington Cathedral" 16 millimeter film, with six new prints in readiness; a revised set of projection slides, in full color, with new continuity; and new and attractive leaflets dealing with the National Building Fund, as well as a separate one on the Washington area's Sustaining Fund appeal.

Appeal Leader Named

With complete awareness of the great needs of today, the Committee on Promotion, under the chairmanship of the Rt. Rev. Angus Dun, Bishop of Washington, has named an outstanding man in the field of investment finance as National Chairman of the 1950-1951 Building Fund appeal—E. R. Finkenzaedt of Washington, D. C.

Under Mr. Finkenzaedt's leadership thousands of Cathedral friends all over the country will help secure the \$10 memorial stone gifts which are so important in guaranteeing that construction work continue without interruption. Cathedral fund committees in many communities will seek a nation-wide goal of \$400,000 for work this year—this being the minimum sum through which Cathedral building can be efficiently and economically continued for another twelve month period. Annual contributions of amounts ranging from \$250 up

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Christian Symbolism Continues to Find Expression in Ancient Art of Tiling

By SHIRLEY MOORE HEINSOHN

OF THE many arts employed in a Cathedral for symbolic expression, one of the oldest is that of the manufacture and laying of tiles.

Tiles, with their great varieties of color and shape, have paved the floors over which the feet of Cathedral worshippers and pilgrims have trudged throughout the centuries. Some of the most ancient records of early religions can be read in tiled floors—from pagan temples and palaces to Christian sanctuaries and the great cathedrals of the Christian era.

The use of tile for aesthetic appeal dates back to the civilization of Babylonia, where glazed tile, or enameled brick, was first used successfully in the decoration of floors and walls of dynastic temples and palaces. Elaborate designs were employed for decoration by dyeing the tiles individually and fitting them together. The brightest hues predominated, and some famous tile scenes from temple walls and floors have been preserved intact with much of the intensity of the original color remaining. A great deal of this art was stylized, but some of the hunting scenes are of the naturalistic school. Such is the one of the Dying Lioness found on a wall of a temple depicting the hunt of Ashurbanihah in the Ninth Century. The muscles of the lioness still seem strained under the blow of the shaft. This art dominated Babylonian culture until about 350 B.C., and some of the most beautiful work ever done in tile design was created by the civilization of the Babylonians.

With the invasion of the Medo-Persians in 550 B. C., under Cyrus the Great, the art of tiling spread throughout all the East and was incorporated in the building of temples. Bright mosaics adorned floors and walls. Symbolism was used for historic and religious records, and these same symbols were incorporated into the art of the Egyptians, and later the Greeks. As the Roman conquest spread throughout the known world, it enveloped the arts of the ancient civilizations. The Romans adopted much of the best from all they conquered, and the use of tile wall and floor decorations became one of the most ornate embellishments of their

temples. They used many of the same designs and symbolisms in the heavy marble of their floors as was found in the glazed tile of the ancient temples of Babylonia and Assyria, and they also retained a degree of the religious meaning of the symbolism, for much of pagan religion was basically the same. It remained for the early Christians to give these same symbols new meanings adapted to the new beliefs and practices. Some of the most treasured works of art come from the Roman temples, and we are indebted to them for the development of elaborate patterns in heavy marble pavement, polished to a high gloss to reflect the beautiful mosaic work in the walls and ceilings.

Tile in Cathedrals

The use of tile was not common in Europe until the twelfth century, but by the thirteenth century this polished marble gave much of beauty and dignity to the cathedrals. The diversified colors of the mosaics used in the Christian churches was reminiscent of the tiling used in the early stages of the Roman Empire. Patterns were formed of circles and stars containing heraldic beasts and ecclesiastical symbols, often borrowed from the pagan symbols. Frequently the tile was laid in reverse colors. Some of the earliest examples of the mosaic tile found in England are at Fountain's Abbey and at Prior Crauden's at Ely (1321-41). Among the earliest specimens of glazed tile is one at the priory church at Norfolk. Occasionally the patterns were raised or sunk in the marble so that the surface was irregular, as in Saint Alban's Abbey.

Development of the floor tiles set in marble in Gothic France was similar, the richest example being that of St. Denis near Paris, where the elaborate chapel floor pavements still exist from the original building.

Meanwhile the Moorish skill in making tile had come to be applied to floors. The commonest pattern consists of a free and easy type of arabesque trophies, acanthus ornament (from the Greek acanthus leaf design), and coats-of-arms, such as that found on con-

temporary majolica. There was importation of Italian and Spanish tiles into England during the early Renaissance and many attempts were made in England to produce the pavement. Now that country produces some of the finest tiles made.

There are several excellent examples of floor pavement today in England's Westminster Abbey, and one can follow the growth and development of this great church in the work of the tiles. Perhaps the finest pavement work to be seen today can be found in the Shrine of St. Edward of Westminster which was rebuilt during the reign of Henry III (1216—1272). To Abbot Ware the sanctuary owes its magnificent mosaic pavement of Purbeck marble, serpentine, porphyry, touchstone, jasper, Lydian and alabaster. Brought from Rome in 1268, with the skilled workmen who alone could put it together, the shadow of the master workman's name, Orderic, still appears in the matrices which once held the inscription in bronze letters. The mosaic is a series of circles, the design of the figures being intended to represent the length of time the world was to last, or the *primum mobile*. According to the Ptolemaic system then in vogue, this prediction was given in verses, to be read in the pavement at one time. It is said that here is more magnificent mosaic work than in any other church north of the Alps. This pavement belongs to the type of mosaic work entitled *Opus Alexandrinum*, and many examples of it are still to be found in Italy. However, in the design of the Abbey, it was necessary in some cases to substitute materials in the sanctuary, and therefore the Westminster pavement possesses certain features of its own, found nowhere else in the world. The presence of inlaid inscriptions is another peculiarity, while the introduction of the glass mosaic, seen around the center circle and the two oblong panels on the north and

south sides, was almost unknown in Italy.

Some of the floors in Washington Cathedral have been paved. The floor of the Sanctuary and Choir was paved in a design of seven Maltese crosses of red Vermont marble. The pavement for the Chapels of St. Mary and St. John has also been completed, and the mosaic patterns in design before the altars of both chapels are very good examples of contemporary mosaic work, with the use of the century-old symbols. In St. Mary's, mosaics are laid in patterns symbolic of the Virgin—the single rose, the five-petal or mystic rose, as well as the fleur-de-lys. In the Chapel of St. John the simple mosaic of the Grape and the Vine is used before the altar. All the work in Washington Cathedral has been done by the Standard Art, Marble and Tile Company of Washington.

The pavement in the Cathedral is important, for by its aesthetic appeal and through its symbolism it speaks of salvation through Christ to our modern world.



Ankers Photo

The sanctuary of St. Mary's Chapel contains some of the most beautiful tiling in the Cathedral. The rose motif, associated with the Virgin, is repeated with variations in the four mosaic insets of the altar step. This unusual view was obtained by photographing from the east end of the north Musicians Gallery in the Great Choir.

Exeter Cathedral Celebrates Nine Hundred Years of History

By KATHLEEN COURLANDER

NINE hundred years ago the Saxon king, Edward the Confessor, went to Exeter, in the English county of Devon, to install his chaplain Leofric as the first Bishop of Crediton, eight miles away, but as this town was often raided by pirates, he suggested that the See should be moved to Exeter.

That was the origin of the great Cathedral Church of St. Peter where recently thanksgiving services were held to celebrate this anniversary. The first of these took place in July when King George VI and Queen Elizabeth, with Princess Margaret, attended a service of Evensong. On another day a procession was formed when the present Bishop of Exeter (Dr. R. C. Mortimer), after attending a service of Evensong in Crediton Parish Church, made a symbolic return to recall the journey taken by Leofric. Celebrations ended with a visit from the Archbishop of Canterbury (Dr. Geoffrey Fisher).

Air Raid Damage

The collection at the service attended by Their Majesties was donated to the restoration fund for the Cathedral's war damage. The appeal, made some years ago, was for £75,000 (\$210,000), but this has been reduced to £25,000 (\$70,000).

King George and Queen Elizabeth were interested to see the progress in repairs, for they visited the cathedral a few days after an air raid in 1942 when a 1,000-pound bomb destroyed the St. James' Chapel in the South

Choir aisle with the Muniment Room above it; there was a great gap where three bays of the aisle had been carried away with the two flying buttresses, and the floor of the Cathedral was covered with broken masonry, fragments of screens, monuments and stall canopies. Nearly all the windows were shattered, but fortunately the best medieval glass had been removed for safety.

Gradually the signs of this destruction are fading as repair work goes on steadily. Exeter Cathedral, one of the architectural gems of the west of England, is being brought back to its former perfection. But restoration may take years to complete.

Visitors to the Close see stonemasons working much as they did in medieval times. The gap where the



The Exeter Cathedral glazier, L. B. Rosevear, repairing a panel of the great medieval east window. The damage was not incurred during a bombing, the entire window having been removed to a safe hiding place at the outbreak of hostilities.



King George V, with Queen Elizabeth and Princess Margaret, at the thanksgiving service held in Exeter Cathedral in July as part of the commemoration of the 900th anniversary of the See of Exeter.

South Choir aisle was damaged has been closed and a new St. James' Chapel should be finished by the autumn of 1951. The parchment-tinted stone which is being used has been brought from Beer in Devon, the place which supplied much of the material employed centuries ago for the building of the Cathedral.

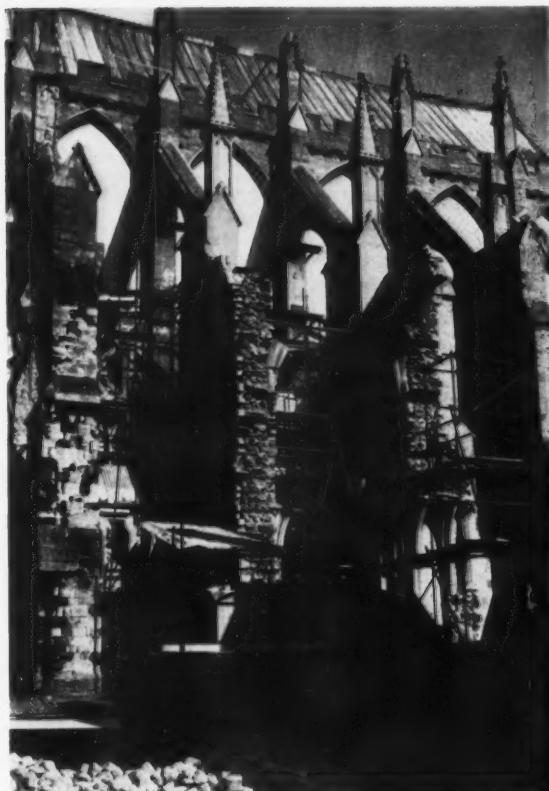
A firm of stainedglass window-makers is preparing a new design for the great West window which was a memorial to Archbishop Temple (he was Bishop of Exeter from 1869-1885). At present this is filled in with boards, and presents an unlovely contrast to the magnificent stone screen at the west front which was placed there by Bishop Brantyngham in the 14th century, with its rows of stone saints and kings well worn by time. The East window of the Cathedral's medieval splendor, has been re-leaded and restored at the expense of the Friends of Exeter. It was made in the 14th century and has shining amber and sapphire glories.

The Friends of Exeter Cathedral—they include twelve

citizens of the United States—have done much to enrich the beauties of the interior. They contribute regularly to its upkeep, and it was due to their efforts before World War II that the graceful Minstrel's Gallery which overlooks the nave and from which Christmas carols are sung, was restored so that its original green, vermillion, and gold coloring shines round the sculptured angels with their musical instruments. An apartment nearby is still called the "Dog Whippers' Room," a relic of the days when an official was appointed to keep stray dogs from the building. The "Dog Whipper's Rod," a wand with silver head, is one of the oldest treasures of the Cathedral.

Effect of Clear Glass

Many small windows have been replaced, particularly some of those near the Lady Chapel. This part of the building, where the ancient effigy believed to be that



Exeter Cathedral as it looked at an earlier stage of the repairs to the aisle and two flying buttresses damaged during a 1942 air raid. Reconstruction has now progressed to a point where it is expected all will be completed next year.

of Leofric is guarded, was the site of the original cathedral church. The windows above the nave have been filled in with clear glass panes. There are many people who hope they will remain so, for they reveal the beauty of the nave better than stained glass would do. The daylight pouring through them shines on the unbroken length of 300 feet of fan vaulting; it illuminates the bosses, and on the west, the famous boss depicting the martyrdom of Thomas a'Becket is easily distinguished. The columns of grey-green Purbeck marble rise along the nave like a forest of trees whose branches seem to merge in the vaulted roof.

The Sylke Chantry in the North Transept is being furnished for use as a chapel and the original works of the 14th century astronomical clock which have been kept there will be removed. This timepiece, which was given a modern movement in 1885, was constructed with the idea that the earth, and not the sun, was the center of the solar system. Above in the North tower, the hours have been struck for centuries on the "Great Peter" bell which weighs 12,500 pounds.

The Bishop's Throne

There are two places high in the stonework of the North wall of the Choir which will always bear war scars, for pieces of wood were driven into them by the blast of the bomb. The Bishop's Throne, the gift of Bishop Stapleton, who died in 1326, has been set up in its old place in the Choir. It is nearly 60 feet high and is made of oak. It is one of the finest examples of 14th century woodcarving in Britain and is fitted together with wooden pegs. A figure of St. Peter is at the top and around the base there are modern paintings of the four bishops who built much of the cathedral: Warelwast, Quivel, Stapleton, and Grandisson.

Behind the Choir, fragments of stone have been sorted and numbered. They were identified by a local craftsman who searched carefully through the rubble. Here, he found pieces of swords broken from crusaders' stone effigies; there, a bent finger from the hand of the effigy of a 15th century bishop. Wherever it is possible, these fragments are being replaced, while broken monuments have been mended and set up in their old positions. Magnificent work has been done on the wooden screen of St. Andrew's Chapel, which, although shattered into more than 1,000 splinters, has been fitted together again. The care given to it is characteristic of the patience and devotion applied to the restoration of every damaged part of this 900 years old cathedral.

Cathedral Organists Prominent in Sesquicentennial Programs

Paul Callaway, Cathedral organist and choirmaster, and Richard W. Dirksen, associate organist and choirmaster, are prominently associated with the many outstanding musical programs being presented in the Capital this season as a part of Washington's Sesquicentennial celebration.

Early in the spring Mr. Callaway was appointed director of the Sesquicentennial Chorus, a position which entails full responsibility for planning all musical programs sponsored by the Sesquicentennial Committee, starting with the formation and training of a group of 250 singers. The chorus has appeared in four patriotic celebrations, under Mr. Callaway's direction, and parts of the chorus and the full chorus have sung with the National Symphony Orchestra on three different occasions during the 1950 Watergate season, which was sponsored by the Sesquicentennial Commission. Late in July Mr. Callaway conducted the National Symphony Orchestra and the Chorus in a Sunday evening Watergate concert featuring the presentation of "Canticle of the Sun" by Leo Sowerby and "Sing Unto the Lord" by Effinger. At this concert Mr. Callaway received a Sesquicentennial Commemorative Medal, presented to guest artists appearing at the Watergate concert series. The silver medal was struck at the Philadelphia Mint.

The first week in August one of the most important musical performances of the American musical season was presented on two successive evenings under Mr. Callaway's direction at the Watergate, when Berlioz' "Requiem Mass" for symphony orchestra, chorus, and many additional brass and percussion instruments was performed.

Mr. Dirksen's participation in the anniversary musical program has been as musical director of Paul Green's epic historical drama, "Faith of Our Fathers," which had its premiere in August at the opening of the new Sesquicentennial Amphitheatre in Rock Creek Park. In this capacity he has selected and trained a chorus of forty-eight, one singer for each state.

In addition to his work with the chorus, Mr. Dirksen composed the two-part overture for organ which opens "Faith of Our Fathers." The organ was selected by both the Pulitzer Prize winning playwright and Mr. Dirksen as the instrument most suitable for setting the tone of an impressive historical drama.

The National Cathedral Association At Work

Memberships, More Memberships

The spring drive to increase the number of National Cathedral Association members was successfully and enthusiastically undertaken by the majority of our active Regional chairmen, with the result that the total membership showed a very substantial gain. From some regions, notably Eastern Massachusetts and Southeastern Texas, new cards continued to come in all summer.

Looking to the new year, it was decided that quotas should be established in the fall, so that everyone would know her goal well in advance of the dates of the intensive campaign, and could plan her year and confer with her committee and area chairmen in good time. It was further decided that all new memberships received during the year should be reported regularly and credited to the total for each Region, rather than follow this year's method of keeping special count only during the weeks of the drive. To do this a new report form has been prepared and will be mailed monthly to all Regional Chairman and others who request it. The form will show the previous memberships of every organized N. C. A. Region; the number of members gained during the month; the current total (differing from "previous" due to resignations), the year's goal; and the percentage of that goal achieved.

Study of the entire N. C. A. membership picture has resulted in a decision to set an arbitrary increase figure, rather than an arbitrary goal figure. The increase figure selected as fair and reasonable for everyone is 30 per cent above the July 1, 1950 total for each Region by July 1, 1951. Thus a Region having 500 members in July, 1950 would try to have 665 members by the end of the year.

Meeting in Southern Virginia

Mrs. Joseph W. Coxe, Jr., area chairman for Roanoke, arranged two very interesting meetings in the early summer, both addressed by Canon Luther D. Miller.

Assisted by Mrs. Tayloe Rogers, parish chairman, Mrs. Coxe presented Canon Miller at a luncheon meet-



Mrs. Edward C. Griffith of Charlotte, North Carolina, is still acting as chairman for the entire state, although there are actually three dioceses and therefore three National Cathedral Association regions, in North Carolina. One of the Association's ablest and most faithful workers, Mrs. Griffith was handicapped by illness last year, but expects to undertake an active program in the coming months.

ing of the Woman's Auxiliary of St. John's Church. One hundred and fifty were present to see the color slides and hear the talk.

That evening, at Mrs. Rogers' home, a group of representative men and women gathered to see the slides and hear Canon Miller speak of the Cathedral. Among the 150 guests were the pastors of the local Lutheran,

The Cathedral Age

Methodist, and Presbyterian churches, the former president of Roanoke (Lutheran) College, and the Bishop of the Diocese, the Rt. Rev. Henry B. Phillips.

Oklahoma Plans

Mrs. Walter A. Lybrand, Oklahoma chairman, with the cordial cooperation of the Bishop of the Diocese, the Rt. Rev. Thomas Casady, is already making arrangements for a visit from Bishop Dun early in the year. Plans are not yet definite, but it is probable that the Bishop of Washington will tell the story of the Cathedral at a large public meeting or service during his one day stay in Oklahoma City.

Mrs. A. S. Monroney, former member of the Washington N. C. A. executive committee, has been visiting her home state this summer and assisting Mrs. Lybrand, as well as meeting with other N. C. A. chairmen. In Tulsa Mrs. W. E. Bernard entertained at a luncheon for Mrs. Monroney, who spoke of the work of the Cathedral and reported a bit on the events of the annual meeting. Largely through Mrs. Monroney's efforts, the Cathedral Prayer series was heard over several leading radio stations in the state this summer.

New York Committee at Work

Mrs. Cleveland Bacon, writing in August, reported that members of her committee were already at work writing notes—by hand—to all New York members asking them to support the work of the Thrift Shop which the committee plans to join in October. The Thrift Shop project is planned to augment the fine gift this committee annually makes to Washington Cathedral.

Northern California

Mrs. Herbert Kramer, chairman for the Northern California Region, did a fine job on placing newspaper stories regarding California Day at the Cathedral. Editors of her local papers slightly rewrote the release sent from Washington, but used all the material, with picture.

Northeastern Wisconsin

Another good job of publicizing the Cathedral in connection with the carrying of the state flag at the Sunday services was done by Mrs. Richard Thickers, Regional chairman for Northeastern Wisconsin. Mrs. Thickers placed the story in several papers and writes that she would like to see more "local angle" Cathedral stories furnished for newspaper use.

Colorado Handling Glass

From the columns of the diocesan newspaper, The Colorado Episcopalian, we learn that our regional chairman, Mrs. Alvin Haberland, has arranged for the display of the Cathedral glassware at several parish fairs or meetings. Recently she showed the glass at Georgetown in connection with a talk she made on Washington Cathedral. This meeting was held in the Public Library. Mrs. Haberland makes regular use of the diocesan paper to publicize her N. C. A. work and also supplies its columns with interesting "shorts" about the Cathedral. The August issue carried one of these: a fifteen line story on the Lincoln at Prayer statue.

Fall Board Meeting

The fall meeting of the Board of Trustees will be held at 10 a.m. Monday, November 13, in the Cathedral Library.

Garden Slides Shown

Mrs. Shaun Kelly, Western Massachusetts chairman, Mrs. Lucy W. Dodge vice chairman of the New York City N.C.A. Committee, who summers in Massachusetts, and Mrs. Hugh Peters, creator and donor of the new set of Garden slides, were hostesses at a tea and showing of the slides at the Lenox Club in Lenox late in August. Guests were members of the Lenox Garden Club and the Berkshire Garden Club.

New New Orleans Chairman

Mrs. Charles Coates, Louisiana chairman, has announced the appointment of Mrs. W. F. Kerr as chairman for Christ Church Cathedral in New Orleans. Mrs. Coates spoke at the diocesan camp for young people in Louisiana this summer, telling the story of the Cathedral and showing the slides. Her fall plans include displaying the Cathedral Christmas cards at several bazaars and fairs, an excellent way to introduce Washington Cathedral.

Bishop Dun to Texas

Bishop Dun's third N.C.A. visit, en route to the meeting of the House of Bishops in El Paso, will be in Houston, where Mrs. G. H. Morris, chairman for the Southeastern Region, and her fine committee, are making plans for his reception. Detailed arrangements have not been completed, but the Bishop has already accepted the invitation of the Very Rev. Hamilton H. Kellogg, Dean of Christ Church Cathedral, to preach at the 11 o'clock service on January 8th.

A Building Stone

FOR

Washington Cathedral

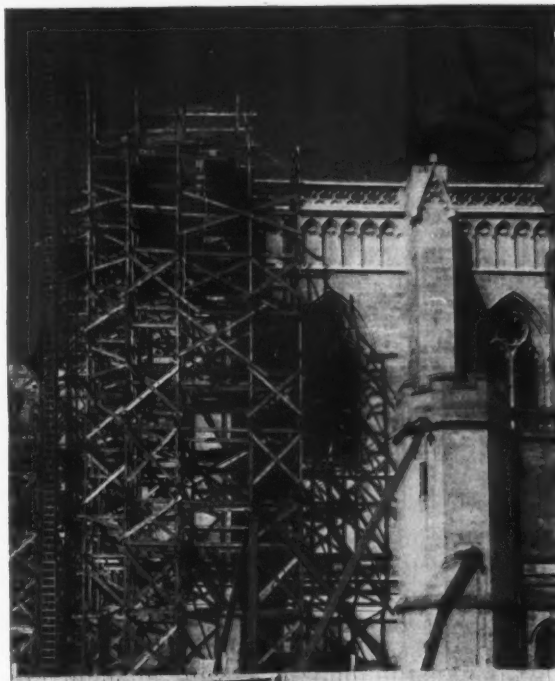
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of the Cathedral will be
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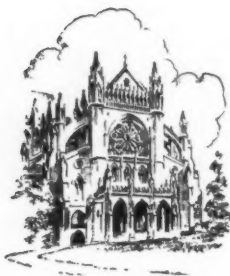
(Address) _____

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Washington Cathedral Chronicles

Cathedral Dean Is Married

Dean Suter and Miss Alice Hoyt Elmer, daughter of Mr. and Mrs. Basil Beebe Elmer of New York City, were married June 13 in St. James' Church, New York by the Rev. Dr. Arthur L. Kinsolving, rector.

Mrs. Suter's association with the Cathedral, where she had been secretary to the Dean from 1945 to 1949, made the announcement of the wedding of particular interest to the couple's many friends on Mt. St. Alban. Because the Dean wished to attend the June meeting of the Cathedral Chapter, the bride and groom returned to Washington for a few days before going to New England on their honeymoon.

Dr. and Mrs. Suter are making their home at 3515 Woodley Road.

* * *

World Council Meeting

Bishop Dun went to Toronto in July to attend the annual meeting of the Central Committee of the World Council of Churches, the interim group which directs the policies and work of the Council between the triennial sessions of the full body. For the remainder of the summer he and Mrs. Dun were at their home in Heath, Massachusetts.

* * *

1,200 Women in 26 Buses

Throughout the spring and summer months great bus loads of visitors arrive daily at the Cathedral. Groups of several hundred are routine. But some kind of record was made in June this year when 1,200 women, attending a week-long training course at the University of Maryland, were driven to Washington in 26 police-escorted buses, making their first stop at the Cathedral. To present the Cathedral to such a number in a limited time poses a real problem for the Aides and other staff members concerned—not to mention the directing and

parking of so many huge vehicles. The Canon Precentor, the Verger, and the Curator all assisted the Cathedral Aides and the pilgrimage was, in the words of one of the visitors, "the most wonderful part of the whole week."

* * *

International Lawyers' Group Attends Cathedral Service

A Cathedral service, followed by a reception in honor of the Rt. Hon. Sir Norman Birkett and Lady Birkett, was held this month as a part of the National Convention program of the American Bar Association and the Canadian Bar Association meeting in Washington September 17-21. The service, to which the more than 2,000 delegates and their wives were invited by the Bishop of Washington, the Dean and Chapter of the Cathedral, was held at 4 p.m. September 17 and was preceded by a series of tours through the Cathedral under the guidance of the Dean and the Cathedral canons.

Preacher at the evensong was Bishop Dun and the full Cathedral choir of men and boys, directed by Paul Callaway, organist and choirmaster, sang.

Immediately after the service Bishop and Mrs. Dun received in the Bishop's Garden. Receiving with them were His Excellency the British Ambassador, Sir Oliver Franks, and Lady Franks. Sir Norman Birkett, the honor guest, who is visiting this country at the invitation of the bar associations, is a privy counsellor and judge of the King's Bench Division of the High Court of Justice in England.

Arrangements for the Cathedral's participation in the convention program were made by the Cathedral authorities and the District of Columbia Bar Association, with Mr. C. F. R. Ogilby, honorary member of the Cathedral Chapter of which he was secretary for several years, handling many of the details.

Teaches at Union Seminary

The Rev. Theodore O. Wedel, Ph.D., Warden of the College of Preachers and Canon of Washington Cathedral, lectured at Union Theological Seminary this summer on "Preaching and Christian Doctrine."

The course dealt with the preacher's problem of translating the theological and doctrinal teachings of the Church into language understood by the average layman. This is, Canon Wedel explained, no easy task. It has been compared to "money-changing." The preacher receives the traditional dogmas and doctrines of the Church in, as it were, one hundred dollar bills. The language is often technical and overlaid with centuries of theological argument. The practical preacher, accordingly, is often tempted to ignore "theology" altogether, and to confine himself to moralizing-sermons. Christianity without theology, however, is not Christianity. What is needed, therefore, is practice in the art of translation. Jesus himself taught "theology" in parables. The modern preacher must learn to speak in "parables" also. He must use analogies and illustrations taken out of the life of our time—as Jesus' parables reflected the common life of his age.

The course was conducted by means of lectures and trial sermons preached by members of the class. The latter procedure was unlike that which has been for twenty years traditional at the College of Preachers.

* * *

Churches and Festival of Britain

The Archbishop of Canterbury, in his capacity as President of the British Council of Churches, has joined with the leaders of the other churches associated in the Council in establishing a special committee to advise on churches' participation in the Festival of Britain, the country-wide display next year of Britain's part in history and her plans for the future. This interdenominational committee is known as the Festival of Britain Advisory Committee of Christian Churches. The Chairman is the Dean of Westminster, the Very Rev. A. C. Don, who is a member of the Festival Council.

Other members of the Committee include representative clergymen from the Church of England and the Presbyterian, Methodist, Baptist, and Congregational Churches, together with the British Conference of Missionary Societies and the British and Foreign Bible Society. In addition, the Cardinal Archbishop of Westminster of the Roman Catholic Church has appointed an officer to keep in touch with the Dean of Westminster.

The Church of St. John in Waterloo Road, London, is being rebuilt and will be used as the Festival Church during the summer of 1951. Built soon after the Battle of Waterloo, St. John's Church was hit by a bomb in December, 1940, while many people were sheltering in the crypt. The church was largely destroyed, but the people were all unhurt. Since then services have been continued in the crypt.

The constituent members of the British Council of Churches will hold a joint service in Westminster Abbey, and other special services are being planned. In addition, the Advisory Committee will coordinate requests from professional and other bodies holding conferences in 1951, in connection with holding church services.

At Westminster Abbey there will be performances each day throughout the Festival at Matins and Evensong of a representative selection of the finest English church music of all periods, of which a proportion will be that of Abbey composers.

* * *

Cathedral Schools Service

Bishop Dun will be the preacher at 4 p.m. October 1 when a service marking the reopening of the three Cathedral Schools will be held. All students, faculty members, members of the boards of governors, and parents will be invited to attend. Arrangements are being made by Canon Martin, headmaster of St. Albans School for Boys, and Miss Katharine Lee, new principal of the National Cathedral School for Girls.

* * *

Guest Preachers

Several outstanding guest preachers are being heard from the Cathedral pulpit this fall. In September the Most Rev. Arthur Hollis of Madras, Moderator of the Church of South India, preached at an afternoon service. A morning speaker was General Sir Arthur Smith, Chairman of the World Evangelical Alliance.

Another English guest is scheduled for early October when the Rev. C. B. Morlock, canon of Chichester Cathedral, will preach. Also in October the Cathedral congregation will hear a well known leader of the Episcopal Church, the Rev. James A. Pike, chaplain at Columbia University in New York City, who speaks on the 22nd. An event of community-wide interest will mark November 8, when the English missionary, Bryan Green who conducted a week-long mission in the Cathedral last fall, will hold reunion services.

Cathedral Christmas Cards

In the interests of variety a few of the 1950 Cathedral Christmas Cards have been printed by a different process than that used in former years, on a softer type of paper. For the other cards, printed on the customary enamel type paper, a special treatment has been devised which readily permits writing messages with pen and ink without clogging the pen.

Washington Cathedral subjects included this year are the completed view as conceived by the architect and executed in water color; the North Transept in a winter setting; and the ever popular mural painting from the reredos of the Chapel of the Holy Spirit. Persons not on the card mailing list who wish to receive a sample box—twelve different cards for one dollar—should send their request to the Christmas Card Department at the Cathedral, Washington 16, D. C.



The Cathedral Chapter

Honorary President

The Presiding Bishop, The Right Rev. HENRY KNOX SHERRILL, D.D.

THE RIGHT REV. ANGUS DUN, D.D., S.T.D.
Bishop of Washington, President

THE VERY REV. JOHN WALLACE SUTER, D.D., *Dean*

THE RIGHT REV. ARTHUR R. MCKINSTRY, D.D.

THE REV. THEODORE O. WEDEL, Ph.D.

THE VERY REV. MERRITT F. WILLIAMS, S.T.D.

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Honorary Members

CORCORAN THOM

C. F. R. OGILBY

WILLIAM R. CASTLE, LL.D., D.C.L.

Cathedral Expansion

(Continued from page 17)

through \$500 and \$1,000 will be sought through these committees during the fall and winter months.

In the Washington area Lloyd A. Symington, who gave outstanding leadership in the capital city's fund drive last year, has been named chairman of the 1950-1951 Sustaining and Building Fund Appeal. The sum of \$50,000 has been set as the goal of the Washington area's appeal—through which the Cathedral, in addition to building funds, will seek the necessary sustaining funds for Cathedral operation and maintenance.

"Continuation of construction work on the Cathedral has come to symbolize Christianity on the march," said Mr. Finkensaedt. "Only through gifts from all friends and their encouragement of the gifts of others—both large and small—can future progress be assured.

"Continuity is important," the National Fund chairman continued. "Anyone who has witnessed the stimulating effect of the present construction operations upon the thousands of visitors who stream through the Cathedral realizes how important it is to avoid the possible negative reaction of dormant construction equipment.

"As we look ahead toward even greater achievements, it is more than ever important to widen the circle of Cathedral friends and supporters, to strengthen our determination to expand the usefulness of this great Church of national purposes.

"In this cross-roads of a troubled world, where the future of our own country and many others is determined, the Cathedral's mission is vitally important to all Christian people. Standing high on the horizon of our nation's Capital, it is a daily visible reminder of the Christian religion and of the fundamental truths upon which our nation is built."

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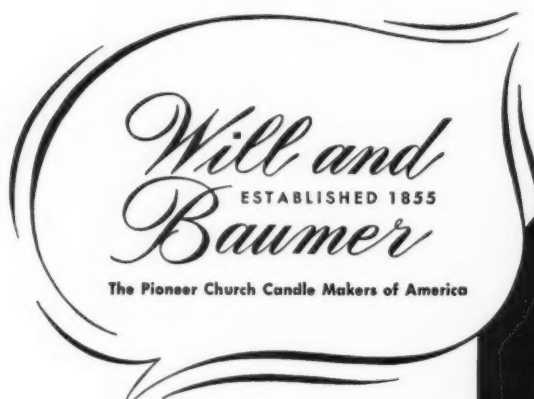
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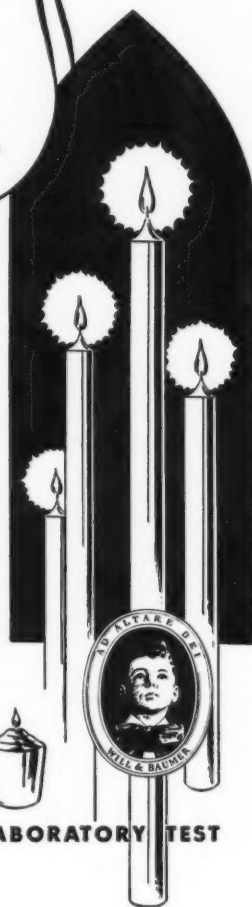
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Notes from the Editor's Desk

The article on the Church of St. Michael and All Angels was prepared by two authors: the Rector, the Rev. Earl Ray Hart, and the publisher of *The Anniston Star*, Mr. Harry M. Ayers. The AGE is grateful to both for this story of an unusual parish church.

* * *

Kathleen Courlander, author of the story of Exeter Cathedral's anniversary (page 20) is a British journalist and feature article writer. She did the research and wrote the article on Exeter at the request of the British Information Services, especially for THE AGE.

* * *

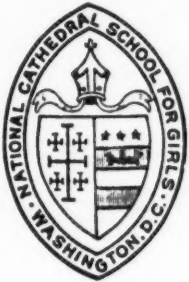
At the suggestion of the Rt. Rev. S. Harrington Littell, retired Bishop of Honolulu, we wrote to the Dean of St. Patrick's Cathedral in Dublin, the Very Rev. David F. R. Wilson, requesting an article about this ancient episcopal foundation of the Anglican Church. On the very day his article reached us, the afternoon mail brought the article on St. Patrick's Cathedral in Armagh.

The Hon. George Wharton Pepper, whose article, "A Scholar's Tribute" on page 8, briefly discusses Anson Phelps Stokes' "Church and State in the United States," is a scholar himself, as well as an outstanding lawyer and churchman. A former U. S. senator from Pennsylvania, he is the senior member of the Cathedral Chapter. The author, Dr. Stokes, was a Cathedral Canon for fifteen years and a member of the Chapter from 1934 to 1941.

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YOUR HERB SHELF

Autumn is harvest time for the herb garden, too. The shelves in the Cottage Herb Shop are filled nowadays with row upon row of sweet and spicy smelling little jars. Now is the time for you to look over your shelves and be sure your supply is ample before the preserving kettle is made ready.

Pickles, of course, but jams and marmalades too challenge the taste and ingenuity of the herb lover. The Cottage Herb Garden shelves have herb vinegars as well as dried herbs for flavoring salads, soups, meats, sauces, and stews.

Books on how to grow and use herbs can be ordered from the Cottage book shelf. A booklet of special, tested recipes for cookies has been printed by the Cottage and is available at 25 cents a copy. Little jars of herb seeds may be ordered to go with the cooky booklet. And Christmas cooky time is coming!

A card of inquiry will bring information and prices on vinegars, dried herbs, and blends for the kitchen. Address The Cottage Herb Garden, Washington Cathedral, Washington 16, D. C.



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Massing of the Colors

(Continued from page 10)

fill the churches of every denomination. Let us preach righteousness, truth, tolerance, hard work, thrift and the love of God. Let us work for peace and good will but let us maintain our material, physical and spiritual strength. . . ."

New Cathedral Glassware

Recent shipments of Cathedral Glassware include several new items, among them a large pitcher which will hold well over a quart; small candle holders, and a fluted bonbon dish similar in shape to the flower or fruit bowl which has been carried for some time. The new glass comes in all the primary colors and the regular pieces, glasses, bowls, pitchers, vases, are also now fully stocked in all colors.

St. Patrick's—Dublin

(Continued from page 7)

(Here lies the body of Jonathan Swift D.D., Dean of this Cathedral Church, where fierce indignation can no longer tear the heart. Go traveller and imitate if you can, one who did a man's part in the defence of liberty. He died on the 19th October, A.D. 1745 aged 75).

The Deanery is said to be haunted by Swift. I wish it were. I have known this old house for fifty years. I have lived in it for fifteen years. I should love to meet the ghost of Jonathan Swift, not to ask any impertinent questions if ghosts can speak, but to tell him, if ghosts can hear, that he has in the world today more admiring intelligent friends than at any time before. For animosity perishes, but humanity is immortal.

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Just West of the White House

St. Patrick's—Armagh

(Continued from page 16)

the canons of taste which prevailed at the period; and expense was not spared. The result was everything that the authors desired—an exterior which has the merit of being harmonious and mellow. But this was achieved at the cost of concealing and hiding from view the right-ful exterior of the venerable cathedral. Far better, if the thirteenth century masonry of O'Scannail—with such repair as the ravages of time or of hostile action had made necessary—had been left to bear visible witness to a long and eventful history.

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Bach Festival at Cathedral

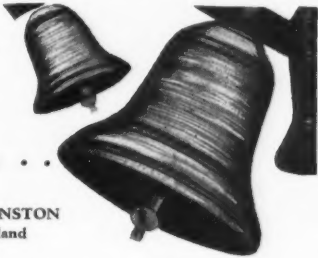
Commemorating the 200th anniversary of the death of Johann Sebastian Bach, a week-long festival presentation of his music will be held at Washington Cathedral in November. Paul Callaway, organist and choir-master, has planned the festival program which will be climaxed on Monday evening, November 6, by the presentation of the *Mass in B minor*, sung by the united Cathedral and Washington Choral Societies, with Mr. Callaway conducting. This will be the third consecutive year that this great music has been given in the Cathedral under Mr. Callaway's direction.

The three opening festival programs will be harpsichord recitals on the evenings of the 2nd, 3rd, and 4th, played by the nationally known recitalist, Ralph Kirkpatrick, teacher of harpsichord at Yale University.

Mr. Callaway will play an all-Bach recital on the great organ of the Cathedral on Saturday afternoon and on Sunday the Cathedral choir of men and boys, with the Chamber Music Chorus of Washington, will be heard in works by the great composer.

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Bells . . .
Chimes . . .

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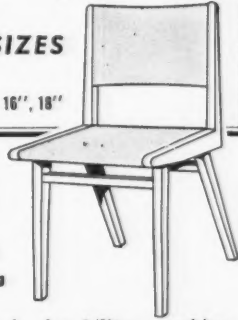
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